

SECTION III, N^o. 28.

CHARLES HALLE'S
PRACTICAL
Pianoforte School.

FOUR

SONGS WITHOUT WORDS

BY

F. MENDELSSOHN.

Ent. Sta. Hall.


Price 5/-

FORSYTH BROTHERS,
Regent Circus, Oxford Street, London,
Cross Street, and South King Street, Manchester;

PREFACE.

A few remarks will suffice to explain the object of this Publication and its distinguishing features.

"THE PRACTICAL PIANOFORTE SCHOOL" will consist of a series of Pieces selected from the best Composers and calculated to guide Students, by gradual steps, from the very beginning to the highest degree of execution, and at the same time to form their taste and style.

The Work will be divided into five sections, namely, ELEMENTARY, EASY, MODERATELY DIFFICULT, DIFFICULT, and VERY DIFFICULT. Commencing with the Rudiments of Musical Notation, the Pieces will succeed each other in such progressive order that Students, after having mastered one number, may safely proceed to the next, thus sparing both Teacher and Pupil the difficult task of selection.

Each Piece will be prefaced by a certain number of Exercises, written expressly by me for this Publication, and having some bearing upon the difficulties of the Composition which they introduce. The daily practice of these Exercises should always precede that of the Piece until both are completely mastered.

Long experience has convinced me that the usual mode of fingering is insufficient to guard Pupils from the danger of contracting bad habits, as they cannot always be under the eye of the Master, and yet require a *constant* guide in this, more than in any other matter. Every note therefore will be fingered, except that in the case of reiterated chords the fingering will be marked only once, and Octaves will not be fingered when they are to be played with the Thumb and fourth Finger.

All Turns, Shakes, Appoggiaturas, and other Ornaments, will be clearly explained in footnotes whenever their proper execution may be doubtful; and in the more advanced Pieces there will be found, in brackets, supplementary signs of expression, where they may appear to me to facilitate the correct rendering of the Composer's intention. These I give on my own responsibility and as my interpretation of the masterpieces which I have made my study for many years.

Two Metronome marks will be prefixed to every Piece and Exercise; the first indicating the time beyond which Students ought not to venture before they can play both Piece and Exercise without fault, and the second giving the correct time.

The utmost endeavours will be used to keep the entire Work free from errors, and the greatest care bestowed upon its publication which the long and intimate relations I have had with Messrs. FORSYTH BROTHERS have led me to entrust to them.

A long experience as a Teacher and Performer, and a thorough acquaintance with the whole range of Pianoforte Music, encourage me in the hope that this "PRACTICAL PIANOFORTE SCHOOL" may prove what I wish it to be—a safe guide towards a sound Musical Education.

CHARLES HALLÉ.

DAILY EXERCISE.

Each repeat to be played fifteen times without stopping.

M.M. (♩ = 66) (♩ = 88)

M.M. (♩ = 96) (♩ = 132)

M.M. (♩ = 80) (♩ = 104)

M.M. (♩ = 72) (♩ = 100)

"CONFIDENCE"

F. MENDELSSOHN BARTHOLDY

Nº 1.
in A major
Book I. Nº 4.
Op. 10,

MODERATO. M. M. (♩ = 56) (♩ = 69)

Sheet music for piano, Section III, No. 28.

The music consists of five staves of musical notation, each with a treble clef and a key signature of two sharps. The first four staves are in common time, while the fifth staff begins in 24 time.

Staff 1: Measures 1-4. Includes dynamic markings *p*, *(p)*, *(mp)*, and *cresc.*

Staff 2: Measures 5-8. Includes dynamic markings *sf*, *p*, and *cresc.*

Staff 3: Measures 9-12. Includes dynamic markings *cresc.*, *al*, *ff*, and *dim.*

Staff 4: Measures 13-16. Includes dynamic markings *ritard.*, *a tempo.*, *pp*, ** Ped.*, ** Ped.*, ***, *(sf)*, and *(=)*.

Staff 5: Measures 17-20. Includes dynamic markings *b*, *3 + 4*, *Ped.*, and ***.

"THE EVENING STAR"

4

M.M. (♩ = 66) (♩ = 88) *CANTABILE.* CON MOTO.

Nº 2.
in E flat major
Book III, Nº 1.
op. 38

12/8

Ped.

Ped.

Ped.

sf

Ped.

Cre..... scen--

do.....

f

sf 4 () 4
f 4 3 2 1 + 3 1
sf 4 4 3 2 1 + 3 1
di.....mi....

3 4 1 4 3 2 4 3 4 4 3 3 3

nuen do. 2 4 3 1 + 2 3 1
p 4 4 1 3 2 1 3 2 1 2 1
3 3 3 2 1 2 3 1 3 3

(4) 1 3 2 1 + 3 1
Ped. 4 2 3 2 1 4 2 3 2 1
cres 4 1 3 2 1 + 3 1
2 1 2 3 1 3 3

cres 3 4 3 2 1 + 3 2 1
(4) 4 1 3 2 1 + 3 2 1
3 3 3 2 1 + 3 2 1
43 4 3 4 3 4 3 4

(cres) 3 4 3 2 1 + 3 2 1
4 2 3 2 1 + 3 2 1
3 2 1 + 3 2 1
Ped. f * dim.

3 4 3 2 1 + 3 2 1
2 1 2 3 1 3 3

6

p

cres.

sf

(>)

cres

sf

Ped.

sempr f

dim.

dol.

Ped.

cres

(>)

f

Section III. No. 22

Section III. N° 28.

"MORNING SONG"

M. M. (♩ = 60) (♩ = 80)
ALLEGRO CON ANIMA.

Nº 3.
 in G major.
 Book V. Nº 4.
 op. 62

CON MOLTO ESPRESSIONE.

cres. *(sf)* *f* *(=)*

cres. *sf* *f* *(=)*

p *cres.* *dim.*

p *cres.* *f* *dim.*

Section III. Nº 28.

Section III. № 28.

"VENETIAN Boat Scene" #1

10

$M_{\star}, M_{\star} (\bullet = 50) (\bullet = 60)$

ANDANTE SOSTENUTO.

Nº 4.
in G minor
Book I. N° 6.
op. 19

M. M. (♩ = 60) (♩ = 60)

ANDANTE SOSTENUTO.

sf

Nº 4.
in G minor
Book I. Nº 6.
op. 19

Sheet music for guitar, page 19, piece 4. The music is in G minor, 6/8 time. The first measure starts with a dynamic *p*. The notation includes fingerings (e.g., 3 1, 2 1, 3 1+) and strumming patterns. The second measure begins with a dynamic *p*. The third measure starts with a dynamic *p*, followed by a dynamic *sf*. The fourth measure starts with a dynamic *p*.

Cantabile.

Continuation of the sheet music for guitar, page 19, piece 4. The music continues in G minor, 6/8 time. The first measure starts with a dynamic *p*. The second measure starts with a dynamic *p*. The third measure starts with a dynamic *p*, followed by a dynamic *sf*. The fourth measure starts with a dynamic *p*.

Continuation of the sheet music for guitar, page 19, piece 4. The music continues in G minor, 6/8 time. The first measure starts with a dynamic *p*. The second measure starts with a dynamic *p*. The third measure starts with a dynamic *p*, followed by a dynamic *sf*. The fourth measure starts with a dynamic *p*.

Continuation of the sheet music for guitar, page 19, piece 4. The music continues in G minor, 6/8 time. The first measure starts with a dynamic *p*. The second measure starts with a dynamic *p*. The third measure starts with a dynamic *p*, followed by a dynamic *sf*. The fourth measure starts with a dynamic *p*.

Continuation of the sheet music for guitar, page 19, piece 4. The music continues in G minor, 6/8 time. The first measure starts with a dynamic *p*. The second measure starts with a dynamic *p*. The third measure starts with a dynamic *p*, followed by a dynamic *sf*. The fourth measure starts with a dynamic *p*.

This page contains six staves of musical notation for piano, spanning from measure 11 to the end of section III, No. 28. The music is in common time and includes dynamic markings such as *p*, *pp*, *mf*, *sforzando* (*sf*), *dim.*, and *ppp*. Fingerings are indicated above the notes, and pedaling instructions like *Ped.* and asterisks (*) are placed below the keys. The music consists of two systems of measures, separated by a repeat sign with a '3' over it.